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## XOR Media--Marcello Dellepiane, Vice President, Worldwide Sales – EMEA

Q. What broad technology trends do you think will be front-and-centre at IBC2012?



End-to-end, file-based digital production whilst adding complexities to the production workflow is a great opportunity for creativity and budget-saving. I expect that file-based workflow management tools and solutions will be the top hit showcases at the IBC convention this year. Media asset management solutions, grid and private cloud-based storage will be the flavor of the month at the IBC2012.

Q. Any thoughts on how the current economic climate will affect the show?

The recession, at least in Europe, will call for a smarter and more efficient use of the customer's resources. This will push even further the need for better understanding of the production and distribution processes and workflow in order to optimize resources and seek for long-term, stable and predictable profitability.

Q. What's new that you will show at IBC2012 and that broadcasters should look for there?

At IBC2012, we will showcase the integration with MXFserver and the XOR Universal MediaLibrary E-series, a compact and affordable media storage with up to 48 TB in only a 3RU chassis. The integration is the basis for a powerful and collaborative production environment with Apple Final Cut Pro, Avid MediaComposer and Adobe Premiere Pro. The Universal MediaLibrary T-series with up to 144 PB cloud storage will also be there, along with the edge video server MediaServer 1200 with high-density channel ingest and playout.

Q. How is your new product offering different from what's available on the market?

We always highlight that our open technologies are fully integrated into various IP-based media workflows. XOR Media is a vital part of an ecosystem of best-in-class broadcast applications providers servicing end-to-end customer requirements for ingest and playout; production; media asset management; disaster recovery; digital media factory; and active archive.

Q. Where are you based, and how many employees do you have? Anything else we should know about your company?

XOR Media is headquartered in Greenville, N.H., but we have engineering, support, R&D and sales offices around the world. In Europe, we have offices in both Italy and France.

Q. How many years have you been going to the IBC show and what's your fondest memory? What's your favorite restaurant or pub?

Well, given my age... my very first IBC was in 1985 in Brighton, staying in London and commuting back and forth by a steam train! My favorite restaurant in Amsterdam is a Uruguayan steak house in Spui Street, Alberto Carreta. Ask for the maître d' Oscar, and tell him you are my friend.

Q. Last year I asked whether 3D was Hope, Hype or In Between. This year I want to know similar thoughts on social media and broadcasters.

3D was (and maybe still is) an excuse to convince consumers to trash their HD-ready plasma TV with one that is full HD. As you can imagine, the difference between an HD-ready TV set and a full HD TV is too difficult to explain to the average TV reseller and too difficult to understand for the average consumer. 3D capability is a much more understandable reason to convince an average consumer to spend money on a new TV set. So my judgment on 3D was (little) Hope.

As far as social media is concerned, let me throw in some numbers: 41 percent of Internet users read blogs. 47 percent of the time people spend on the Internet is spent looking at content and 33 percent in communicating. 91 percent of users are keen to buy on recommendations. The average number of online video viewers per day is 330 million. Twitter has more than 500 million users and more than 340 million messages a day. Broadcasters, vendors and all enterprises and professionals working in the media space are better off finding a way to adapt their business model to the industry and lifestyle watershed imposed by social media. So, once again, I see the need for understanding and implementing a new set of workflows that allows the media enterprise and community to quickly adapt to this dramatic transformation of the way video is delivered. A seachange, in fact.

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